Welcome to The Old Globe and this production of The Tale of Despereaux. Our goal is to serve all of San Diego and beyond through the art of theatre. Below are the mission and values that drive our work. We thank you for being a crucial part of what we do.

MISSION STATEMENT

The mission of The Old Globe is to preserve, strengthen, and advance American theatre by: creating theatrical experiences of the highest professional standards; producing and presenting works of exceptional merit, designed to reach current and future audiences; ensuring diversity and balance in programming; providing an environment for the growth and education of theatre professionals, audiences, and the community at large.

STATEMENT OF VALUES

The Old Globe believes that theatre matters. Our commitment is to make it matter to more people.

The values that shape this commitment are:

TRANSFORMATION
Theatre cultivates imagination and empathy, enriching our humanity and connecting us to each other by bringing us entertaining experiences, new ideas, and a wide range of stories told from many perspectives.

INCLUSION
The communities of San Diego, in their diversity and their commonality, are welcome and reflected at the Globe. Access for all to our stages and programs expands when we engage audiences in many ways and in many places.

EXCELLENCE
Our dedication to creating exceptional work demands a high standard of achievement in everything we do, on and off the stage.

STABILITY
Our priority every day is to steward a vital, nurturing, and financially secure institution that will thrive for generations.

IMPACT
Our prominence nationally and locally brings with it a responsibility to listen, collaborate, and act with integrity in order to serve.
Peter Cooper is a longtime supporter of The Old Globe and is well known for major philanthropic activities and community activism. A semiretired businessman, Peter is a member of the Globe’s Board of Directors and sits on the Executive Committee. He serves on the Founders Council at the Williams Institute at UCLA School of Law. Peter has sponsored many productions at the Globe, including Vanja and Sonia and Masha and Spike; Kiss Me, Kate; Camp David; Picasso at the Lapin Agile; Dr. Seuss’s The Lorax; and Barefoot in the Park.

Erik Matwijow is a native of Buffalo, New York and has lived in San Diego since 1992. A decorated veteran, he served in the U.S. Navy on the USS Midway in the Persian Gulf War. He worked as a HIV prevention educator at The San Diego LGBT Community Center for over five years, and he has been working at UC San Diego as a graphic designer since 2001. Erik enjoys photography, traveling, growing rare plants, and the arts.

**SILVIA AND BRIAN DEVINE**

For Silvia and Brian Devine, supporting the performing arts is a lifelong endeavor. Having lived all over the country, their regional theatre history spans the nation and includes San Francisco’s American Conservatory Theater, New York’s Roundabout Theatre Company, and Washington DC’s Arena Stage, where they saw The Great White Hope with James Earl Jones and Jane Alexander before its Broadway debut. Shortly after moving to San Diego in 1990, the Devines became involved with San Diego Repertory Theatre, La Jolla Playhouse, and The Old Globe, where Silvia joined our Board of Directors in 2011. In addition to theatre, Silvia and Brian ardently support live music of all genres—including at La Jolla Music Society, on whose board Silvija formerly served—as well as multiple charities for education. In 2016, Brian retired as Chairman Emeritus of the Board of Petro, and the Devines remain strong advocates for animal welfare organizations, including San Diego Humane Society.

**HAL AND PAM FUSON**

Hal and Pam Fuson became Globe regulars in the 1980s, subscribing with their two children. The children went off to college, and Hal and Pam gained new insights by attending performances with Post-Show Forums. Hal served as the Globe’s Board Chair from 2011 through 2014, a voyage of discovery that reinforced for the couple the vital role that The Old Globe plays in the cultural and economic life of San Diego. Hal and Pam brought to the 2018 Shakespeare Festival opening night performance of The Tempest their entire family of 10, including four grandchildren, for whom theatre matters.

**GLOBE GUILDERS**

Founded by Craig Noel and Irma Macpherson in 1955 as a volunteer auxiliary, the Globe Guilders have been an essential part of the Globe family for over 60 years. The organization has more than 200 members who volunteer thousands of hours each year in areas throughout the theatre. Their contributions range from serving as Globe ambassadors in the community, to welcoming cast, crew, and staff with brunch at the first rehearsal for each production, to "adopting" each of the students in The Old Globe and University of San Diego Shiley Graduate Theatre Program. The Guilders coordinate and conduct activities on our Copley Plaza during December Nights, and many of them can be found volunteering in the Globe’s administrative offices, costume shop, and Technical Center. Each year, their largest annual fundraiser is a beautiful fashion show, presented with Neiman Marcus, that raises over $100,000 to support the Globe’s artistic and arts engagement programs. The Guilders are always happy to welcome new members; you can find more information at www.GlobeGuilders.org.

For additional information on how to support the Globe at these extraordinary levels, please contact Llewellyn Crain at (619) 684-4141 or Icraio@TheOldGlobe.org.

**ARTIST SPONSORS**

Sue and Edward “Dupe” Sanders are delighted to support Marc Bruni as he co-directs The Tale of Despereaux. The Sandersons enjoy theatre and are longtime subscribers to the Globe. Sue had a career in the entertainment business, working at NBC, and Dupe was a partner at McKinsey & Company and an Executive Vice President at Oracle before relocating to San Diego. They have been involved in a number of philanthropic roles, particularly related to education. Dupe previously chaired the board of Pacific Ridge School, and he recently stepped down as Chair of SAIC after 17 years of service on the board. Sue, in addition to serving on The Old Globe’s Board of Directors, is on the board of Worldreader.org, an organization working to improve literacy through digital devices in the developing world.

**JEANETTE STEVENS**

A Chicago native, Jeanette Stevens was initially engaged in the arts as a devoted, passionate student of dance. After graduating from Indiana University, she moved to California and enjoyed a 10-year career teaching in public and private elementary schools. Dance remained a fascination, along with travel and an ever-expanding involvement in many other arts disciplines. Jeanette retired from a public relations career at San Diego Gas & Electric and currently serves on the boards of both San Diego Youth Symphony and La Jolla Music Society. She continues to engage enthusiastically with arts organizations nationwide. A longtime Globe subscriber and patron, Jeanette remains in awe of this theatre’s unique artistry, leadership, community outreach, and exhilarating shows. She remains enduringly grateful for being so warmly and enthusiastically welcomed into the Old Globe family.

**PUBLIC SUPPORT**

Financial support is provided by The City of San Diego

The Old Globe is funded by the County of San Diego.

Special thanks to the County of San Diego Board of Supervisors.

Cultural Arts Chula Vista.

We thank all our generous patrons and supporters—including government funders—who help make theatre matter to more people. All public funding represents less than three percent of our annual budget, but that support, especially from The City of San Diego, is crucial.

*Please tell your local and state representatives that theatre matters to you.*

*If you support public funding for the arts, as the majority of Americans do*, contact them today.

*Source: Americans for the Arts 2015 public opinion poll.*

**THEATRE FORWARD**

Theatre Forward advances the American theatre and its communities by providing funding and other resources to the country’s leading nonprofit theatres. Theatre Forward and our theatres are most grateful to the following funders ($10,000 and above):

**ARTIST SPONSORS**

**ARTIST SPONSORS**

**SUE AND EDWARD “DUFFE” SANDERSON**

Sue and Dudef Sanderson are delighted to support Marc Bruni as he co-directs The Tale of Despereaux. The Sandersons enjoy theatre and are longtime subscribers to the Globe. Sue had a career in the entertainment business, working at NBC, and Dudef was a partner at McKinsey & Company and an Executive Vice President at Oracle before relocating to San Diego. They have been involved in a number of philanthropic roles, particularly related to education. Dudef previously chaired the board of Pacific Ridge School, and he recently stepped down as Chair of SAIC after 17 years of service on the board. Sue, in addition to serving on The Old Globe’s Board of Directors, is on the board of Worldreader.org, an organization working to improve literacy through digital devices in the developing world.

**JEANETTE STEVENS**

A Chicago native, Jeanette Stevens was initially engaged in the arts as a devoted, passionate student of dance. After graduating from Indiana University, she moved to California and enjoyed a 10-year career teaching in public and private elementary schools. Dance remained a fascination, along with travel and an ever-expanding involvement in many other arts disciplines. Jeanette retired from a public relations career at San Diego Gas & Electric and currently serves on the boards of both San Diego Youth Symphony and La Jolla Music Society. She continues to engage enthusiastically with arts organizations nationwide. A longtime Globe subscriber and patron, Jeanette remains in awe of this theatre’s unique artistry, leadership, community outreach, and exhilarating shows. She remains enduringly grateful for being so warmly and enthusiastically welcomed into the Old Globe family.

We thank all our generous patrons and supporters—including government funders—who help make theatre matter to more people. All public funding represents less than three percent of our annual budget, but that support, especially from The City of San Diego, is crucial.

*Please tell your local and state representatives that theatre matters to you.*

*If you support public funding for the arts, as the majority of Americans do*, contact them today.

*Source: Americans for the Arts 2015 public opinion poll.*
The Old Globe is deeply grateful to our Artistic Angels and Benefactors, whose vital support of the Annual Fund helps us make theatre matter to more people. For additional information on how to support the Globe at these extraordinary levels, please contact Llewellyn Crain at (619) 684-4141 or lcrain@TheOldGlobe.org.

Artistic Angels ($200,000 and higher annually)

- Karen and Donald Cohn
- Elaine and Dave Darwin
- Silvia and Brian Devine
- Audrey S. Geisel*
- Paula and Brian Powers

Benefactors ($100,000 to $199,999)

- Eduardo Contreras/The San Diego Union-Tribune
- The Erna Finci Viterbi Artistic Director Fund
- In memory of Donald Shiley
- Jean and Gary Shekhter
- Darlene Marcos Shiley* In memory of Donald Shiley
- Silvia and Brian Devine
- Audrey S. Geisel*
- Paula and Brian Powers
- Sheryl and Harvey White
- In memory of Erna Finci Viterbi

EXTRAORDINARY LEADERSHIP

Since the founding of The Old Globe in 1935, heroic leadership has made the theatre a cultural icon in San Diego and a leader in the American theatre. The following individuals and organizations, recognized for their tremendous cumulative giving, comprise a special group of friends who have played leading “behind-the-scenes” roles, helping to create productions on the three stages and programs in the community.

- $25 million and higher — Donald* and Darlene Shiley
- $11 million and higher — Conrad Prebys City of San Diego Commission for Arts and Culture
- $9 million and higher — Karen and Donald Cohn
- $8 million and higher — Sheryl and Harvey White
- $7 million and higher — Kathryn Hattox* Viterbi Family and The Erna Finci Viterbi Artistic Director Fund
- $4 million and higher — Audrey S. Geisel* The James Irvine Foundation
- $3 million and higher — David C. Copley Foundation County of San Diego The Shubert Foundation
- $2 million and higher — Mary Beth Adderley Bank of America Diane and John Berol Stephen & Mary Birch Foundation, Inc. California Cultural & Historical Endowment J. Dallas and Mary Clark*
- $1 million and higher — Peter Cooper Valerie and Harry Cooper Elaine and Dave Darvin Ann Davies Helen Edison*

SAVE THE DATE

2019 GLOBE GALA

WHERE BLACK TIE MEETS TIE-DYE

SEPTEMBER 21, 2019

The Year’s Best Party

Supporting the Artistic and Arts Engagement Programs of The Old Globe

Co-Chairs Ellise Coit and Karen Tanz

Thanks to These Generous 2019 Globe Gala Underwriters:

- Darlene Marcos Shiley
- Ellise and Michael Coit
- Karen and Stuart Tanz
- Qualcomm
- Terry Atkinson and Kathy Taylor
- Laurie Mitchell and Brent Woods
- Pamela J. Wagner and Hans Tegabo
- Viki and Carl Zeiger

List current as of June 14, 2019.

Underwriting opportunities are available. Contact Eileen Frisby at (619) 684-4146 or efrisby@TheOldGlobe.org.

*Charter Sponsor since 1995
*In memoriam
Welcome to The Old Globe!

One of the Globe's core values is inclusiveness, with which mission we strive to welcome and reflect all the communities of San Diego in our theatres and on our stages. We want to engage community members of all ages, and in recent years, we have produced shows designed with both adults and children in mind. A story like The Tale of Despereaux becomes a magical experience for all of us when brought to the stage. We hope you—and any young people who may have brought with you—enjoy Despereaux’s thrilling exploits!

As you may know, the impact of The Old Globe extends far beyond the stages and seats in our three theatres. Nearly five years ago we launched an Office of Arts Engagement, which has since become a core part of why the Globe exists: to provide a public good. We are committed to making theatre matter to more people. Our talented and dedicated arts engagement staff has introduced life-changing programs that bring theatre to communities across San Diego County.

Whether we are working with children and students through our Teaching Artists or bringing Shakespeare to incarcerated populations, we are daily witnesses to the transformative power of theatre art to improve the quality of life, inspire people to achieve, and develop new and lasting connections between individuals and communities.

We need your help—not just to create the beautiful plays, musicals, and classics you see onstage here, but also to continue making a difference in the lives of people who might not otherwise get the chance to experience our theatre. I am honored to support the Globe, and I invite you to join us as a donor. Right now, thanks to an anonymous donor, all new and increased gifts are being matched to help us reach our end-of-year fundraising goal.

Thank you for coming to The Old Globe—enjoy the show!
THE TALE OF DESPEREAUX

Presents

BOOK, MUSIC, AND LYRICS BY
PIGPEN THEATRE CO.

Based on the novel by Kate DiCamillo and the Universal Pictures film

July 6 – August 11, 2019

CAST
(in alphabetical order)

CADET ..................................................(Alex Falberg)*
CROW .................................................(Ben Ferguson)*
DADDY CAT ....................................(Ryan Melia)*
DADDY RODENT .................................................Curtis Gillen*
DESPEREAUX ..................................................Betsy Morgan*
DINGY ..........................................(Arya Shahi)*
EMMY .........................................(Taylor Emann Jones)*
ERNA ..................................................(Nevin Steinberg)
FLATTY .................................................(Benjamin Blaine Hawkins)*
FRANKIE .................................................(Evelyn Gail)
HUGGINS ..................................................(Lydia Fine)
ROSY ..................................................(Isabella Byrd)
SANDY .................................................(Todd Genkin)
SUGAR .................................................(Sara M. Wise)
TAMMY ..................................................(Lauren Lovely)
TATTOO ..................................................(Stephanie R. Simon)
TOMMY ..................................................(Matthew Ross)
TUMPY ..................................................(Alex Falberg)*

Production Stage Manager ........................................................................ Libby Unsworth*
Assistant Stage Manager .......................................................................... Benjamin Blaine Hawkins*

SETTING
The Kingdom of Dor.
There is no intermission.

PRODUCTION STAFF

Fight Coordinator .................................................................................. Jake Milliped
Assistant Director ................................................................................. Tyone Phillips
Assistant Choreography ......................................................................... Danielle Burdick
Associate Scenic Design ....................................................................... Conner Wang
Assistant Scenic Design ......................................................................... Eileen McCann
Resident Associate Costume Design ..................................................... Charlotte Devaux
Associate Costume Design .................................................................... Cole McCarty
Assistant Lighting Design ...................................................................... Jason Bieber
Assistant Sound Design ......................................................................... Rachel Kaplow
Production Assistant ............................................................................ Alana Fineman
Script Assistant ...................................................................................... Amy Funder
Stage Management Intern ..................................................................... Lindsay Gartner
Stage Management Intern ..................................................................... Jordan E. Moore
Fight Captain ......................................................................................... Ayesha Shahi*
Dance Captain ....................................................................................... Michael Louis Cusimano*

For Universal Theatrical Group, Co-Producer ......................................... Allison Thomas

D*Member of Actors’ Equity Association, the union of Professional Actors and Stage Managers in the United States.

Si desea una sinopsis de esta obra en Español o en Inglés, favor de pedírsela al acomodador que le entregó este programa.

If you would like a synopsis of this production in English or Spanish, please request it from an usher.

*Member of Actors’ Equity Association, the union of Professional Actors and Stage Managers in the United States.

Si desea una sinopsis de esta obra en Español o en Inglés, favor de pedírsela al acomodador que le entregó este programa.

If you would like a synopsis of this production in English or Spanish, please request it from an usher.
The members of PigPen Theatre Co. talk about the process of creating their new show The Tale of Despereaux and bringing Kate DiCamillo’s beloved novel to life.

Interview by Danielle Mages Amato

How did this project come to you? Is it the first time the company is engaging with and telling a story you didn’t write yourselves?

In 2013, we were performing our first-ever regional theatre production of The Old Man and The Old Moon at Writers Theatre in Chicago. Chris Herzberger from Universal Theatrical Group saw the show and asked us if we would be interested in adapting The Tale of Despereaux for the stage. We agreed and started working on the script in earnest in 2016. And yes, it’s our first time adapting source material!

Why The Tale of Despereaux? What made it a project you were passionate to work on?

We cherished the story when we read it as children, and it revealed an incredible depth of wisdom when we reread it as adults. We were thrilled that a few of the more iconic plot elements would fit our style of storytelling beautifully. Despereaux’s search for “the honey-sweet sound” and Roscuro’s love of the light inspired us to reexamine our music and shadow puppetry through their respective lenses.

We also share Kate DiCamillo’s love of repurposing and redefining storytelling tropes. Despereaux learns of knights, dragons, villains, and heroes early in his journey, but by the time we’ve reached our conclusion, all those simple ideas have revealed their complexities. What is the most heroic thing Despereaux can do when no one is happy with the law of the land and people seem to be retreating into isolated and fragmented communities? It’s a question that has grown even more relevant in the short time we’ve spent with the tale.

What’s your creative process like as a company? Did you work differently on this project?

Our process tends to change from project to project—the story steers us in a direction that ends up being more fruitful than recreating an old process ever would. That being said, the first three years on Despereaux involved a lot of group brainstorming, improvising on our instruments, and eventually sharing individual songs or skits. We had the advantage of being on the road with The Old Man and The Old Moon while also creating a new show called The Hunter and The Bear, which meant we were constantly thinking of which visual and aural techniques might work in Despereaux’s world while also being able to identify new ideas and concepts we could try out in the Kingdom of Dor.

The show, and therefore our process, changed more substantially when we started leaning toward a more traditional musical-theatre soundscape. As the songs and script began to solidify, we realized we were creating space for storytelling elements that we’ve never had in our shows before. This led us seeking out an abundance of musical-theatre experience on our creative team. Once we had Marc Bruni on board to co-direct, and then started filling the team with a good mix of familiar and fresh collaborators, the seven of us became students all over again. Throughout our fall and spring design workshops, summer rehearsals, and even tech, we continued to refine this new world until it felt equal parts Kingdom of Dor and PigPen.

For Globe audiences who have seen your previous work here, what will they see that’s similar to what you’ve done on stage before, and what’s new?

That’s actually a question we’d love to ask our audiences! It’s very hard to tell from the inside, after spending years with this story and script, what will feel new or familiar to a hardened PigPen adventurer. We’ve certainly retained many elements of storytelling we’ve always loved—things like puppetry, shadow play, quick lighting shifts, folk music, Foley sound effects, onstage musicians, and ensemble work.

But we’ve also tried plenty of new things! First and foremost, inviting four incredible new performers to play in this magical world with us. We’ve been writing for ourselves for so long, we got used to the strengths and limitations of the same seven people. With new talent and energy onstage, we had a whole new range of possibilities to explore. We also wanted to double down on some of the synchronized movement work we started exploring in our earlier shows, so we brought on an incredible choreographer, Jennifer Jancuska, to help us elaborate upon that language. Our years on the road as a band spoiled us when it came to the full sound of PigPen the band, so we tried to employ those lush orchestrations as often as we could. In the end, we’re hoping The Tale of Despereaux will follow in the footsteps of our previous work, feeling old and new at the same time.

(continued on page 12)
The book and film of *The Tale of Despereaux* are usually seen as being for children. Did you grapple with that aspect of the story during your creative process? Do you consider what you’ve made a children’s show?

We didn’t grapple with it any more than we have on all our other shows. Each of those stories deals with life, love, and loss. But we’ve never classified any of them as children’s shows or adults’ shows. We leave that decision to the marketing folks, and we’ve drawn wildly different crowds from place to place as a direct result. We have always wanted to create shows that might inspire friends our own age to see the world a little differently, shows that would be eager to invite their families to see. We’ve always had an enormous amount of respect for stories that can resonate with children and adults alike. If a story doesn’t connect with an adult, why would they want to share it with their child? And if a story doesn’t connect with a child—well, where’s the fun in that?

What have been the challenges of dealing with the interactions of so many types (and sizes!) of characters: mice, rats, people? How have you tackled that issue?

The first five years of development were spent training live mice for the production, but ultimately we chose to go back to puppets. The smaller the actor, the bigger the ego, you know? Jokes aside, the scale shifts were some of the first visual challenges we worked on. We staged and explored multiple methods with the intention of finding the best one, but we ended up sprinkling most of them in throughout the show. Each scene or circumstance in the story where an animal interacts with a human is emotionally different, so why would we portray them the same way? In the end, theatre is a vehicle that relies on the imagination and the suspension of disbelief. Anytime we can trigger the former, the latter follows gladly.

What has been the most fun part of the process?

Design workshops are always a huge step forward. Getting the story off the page and into the tangible world changes everything. This is where the work of the creative team really flourishes and we get to be inspired again. Perhaps a discovery made with a puppet for a moment in the second-to-last scene changes the costuming needs for a different character three scenes earlier, and because of that costume change we start to imagine a new way for the character to move through the world. In our heads, the show is a long series of possibilities and options, but in workshops and rehearsals, we start to make choices. Those choices accumulate, and suddenly we find ourselves with a brand new show. It’s a magical feeling.

What do you hope the experience of the show is like for audience members?

We hope that people will enjoy their time in the Kingdom of Dor and that they might go home a little more curious, a little more forgiving, a little more heroic.
MICHAEL LOUIS CUSIMANO: Original Broadway cast member who has been seen on many stages around San Diego since relocating from New York three years ago. His previous credits include A New Brain in Once and Will Bloom in Big Fish (Lamb’s Players Theatre) and had an on-casting in Spamalot (Moonlight Stage Productions). Dan in Homos, or Everyone in America and The Beautiful City (Diversionary Theatre), Riff Raff in The Rocky Horror Show and Bruce Granit in On the Twentieth Century (Cygnet Theatre Company). Cusimano's New York City credits include Marcus in Titus Andronicus, Dr. Barnes in the world premiere of The Haunted Hex, and Chico de Meo (La MaMa). He also appeared on television in “Devil in the Details” for Investigation Discovery. Cusimano is a B.F.A. graduate of Carnegie Mellon University School of Drama. #cuscimano on Instagram.

ALEX FALBERG: (Lester), originally from Kharkiv, Ukraine, is thrilled to be back in San Diego. He is over the moon to be attending Bela Fleck's second annual Blue Ridge Banjo Camp this summer. His credits include The Hunter and the Bear (Writers Theatre), The Old Man and The Old Moon (The Old Globe), and Pericles (Theatre for a New Audience). His television credits include “Daredevil” (Netflix). He has a B.A. in Drama at UC Irvine. #alexfalberg on Instagram.

NATASHA HARRIS: (Sissy Fanucci/Standby for Fantine) is thrilled to be working with The Old Globe and PigPen Theatre Co. on this brand new production. Her regional credits include The Country House, The Dining of the Shmoove, Measure for Measure, and Into the Woods (Utah Shakespeare Festival), Three Sisters, Porgy and Bess, and the West Side Story (Pacific Conservatory Theatre), Seven Brides for Seven Brothers (McCoy Rigby Entertainment), and Slice of All Night (Cabrillo Music Theatre). She received her B.A. in Drama at UC Irvine. natasha-harris.com.

DEVON HUNT (Swing), an M.F.A. Musical theatre student at San Diego State University, is thrilled to be making his Old Globe debut. He recently appeared in The Who’s Tommy at the Kennedy Center, and he toured the UK in the West End Production of Grease as a California native. He has performed regionally in The Unfortunates (American Conservatory Theatre), Stage Kiss (San Francisco Playhouse), Sheik (Shakespeare in the Park, San Francisco), Cafe, and Lucky Stiff (Center REPertory Company), The Wit and Mary Poppins (Berkeley Playhouse), Lizzie (Ray of Light Theatre), The Ballad of Buster Scruggs (Broadway by the Bay), and The Bear. #devonhuntstage.on.TG.

TAYLOR IRAN JONES: (Finnegan, Mouse) is so excited to be making her Old Globe debut. She has appeared on Broadway in the original casts of Head Over Heels and Groundhog Day. She was recently seen in The Who’s Tommy at The Kennedy Center, and she toured the UK in the West End Production of Grease as a California native. She has performed regionally in The Unfortunates (American Conservatory Theatre), Stage Kiss (San Francisco Playhouse), Sheik (Shakespeare in the Park, San Francisco), Cafe, and Lucky Stiff (Center REPertory Company), The Wit and Mary Poppins (Berkeley Playhouse), Lizzie (Ray of Light Theatre), The Ballad of Buster Scruggs (Broadway by the Bay), and The Bear. #taylorjonjones.com, #taylorjonjones.TG.

RYAN MELIA: (Librarian, Prisoner) is excited to be back at The Old Globe, where he last been seen with the rest of PigPen in The Old Man and The Old Moon. His other shows this summer include PigPen Theatre Co. in The Night of the White Roses, The Year of Magical Dinner, and Shrek: The Musical, and he appeared in multiple productions of The Hunter and the Bear. He also performed with PigPen in Pericles at Theatre for a New Audience, directed by Sir Trevor Nunn. (For more information, please see the bio for PigPen Theatre Co. on page 15.)

BETSY MORGAN: (Maggie Bow, Antoniette, Queen Rosemary) was last seen at The Old Globe in Michael John LaChiusa’s new musical Rain. She has spent over a decade working with LaChiusa, originating the role of Queen Rosemary in First Daughter Suite at The Public Theater, Louisa in Rain, and Leslie in Giant at Signature Theatre. Morgan earned a Livingston Award nomination, Roman Holiday (Golden Gate Theatre), Oklahoma, 2003, her portrayal of Pelligrin and Beggar Woman in Barrow Street Theatre’s production of Sweeney Todd. She also recently appeared as Mrs. Walker in The Who’s Tommy at Denver Center for the Performing Arts and Jordan in Circaed in Arena Stage. She was in the original Broadway companies of The King and I (2015 reviva), Les Misérables (2014 revival), A Little Night Music (2013 revival), and High Fidelity (2013 revival) as well as the original Off Broadway companies of Found (Atlantic Theatre Company), The Fantasticks (2006 reviva), and Bernards Alibi (Lincoln Center Theater). She recreated the role of Fantine in the 25th anniversary tour of Les Misérables. She was seen on television in “Flight of the Conchesords.”

BIANCA NORWORTH (Dawn) is a California native and a graduate of the acting program at Pacific Conservatory Theatre (PCTA). Norworth is currently in her second year at James Madison University. Her professional debut.

MATT NUERNBERGER (Ben, Neville) is thrilled to be back in San Diego. He is a B.F.A. graduate from Carnegie Mellon University. His previous credits include Pericles directed by Trevor Nunn (Theater for a New Audience). A Little More Alive, Pocatello, and Tape (Williamstown Theatre Festival), The Old Man and The Old Moon (The New Victory Theatre, The Old Globe, Writers Theatre, Williamstown Theatre Festival, ArtsEmerson, Wallis Annenberg Center for the Performing Arts, City Theatre, The Gym at Judson), and Jimmy & the Orchestra (Diversionary Theatre). His television credits include Rick and the Flash, and his voiceover credits include commercial work for Raid. (For more information, please see the bio for PigPen Theatre Co. on this page.)

ERIC PETERSEN (Kosovu) has appeared on Broadway as Dewey in School of Rock, Brick in the original cast of Escape to Margaritaville, Shrek in Shrek: The Musical, and Ted in Peter and the Starcatcher. He appeared in national tours as Shrek, The World of Eric &tg, and in the West End Production of The Unfortunates. He is currently touring in The 25th Annual Putnam County Spelling Bee, as well as Budd in EF at Madison Square Garden. Petersen’s television and film credits include “Kurtie” (series regular), “The Big Bang Theory,” “Modern Family.” NCIS,” “CSI: Crime Scene Investigation,” “Law & Order,” “GCK,” and “The Butterfly Murray Story, Disney Channel’s “Jessie,” “Sydney to the Max,” “Ruby Buckets,” “Prison Kings,” and Netflix’s Coen Brothers film The Ballad of Buster Scruggs. He has appeared in multiple concerts at famed New York city venue 54 Below. He is a Bradley University graduate. EricPetersenOnline.com, #ericpetersen44, on Twitter, #ericslatpole and #ericspetersen on Instagram.

ARYA SHAHI (Pipe Dream) was raised in Tucson, Arizona. She is a member of The RARS Workshop at The Public Theater in New York, and she co-created the poetry visual art project einstein on Instagram. Alongside her closest friends, she co-founded the literary magazine E&K: The Musician and How to Be an Old Man and The Old Moon, The Mountain Song, and The Nightmare Story. His additional credits include the film 500 Days of Summer; the Broadway Tour of Legally Blonde; directed by Sir Trevor Nunn, Off Broadway’s Exit directed by Lisa Peterson, and the video game 1979 Revolution directed by Navid Khonsari. He received his B.F.A. in Acting from Carnegie Mellon University and studied with the late Sam Gold. (For more information, please see the bio for PigPen Theatre Co. on this page.)

Dan Weschler: (Trenton “Trent” Wood) grew up in Hershey, Pennsylvania before studying acting at Carnegie Mellon University. After receiving his B.F.A., he moved to Los Angeles and performed in The Hunter and The Bear (Writers Theatre), The Old Man and The Old Moon (Williamstown Theatre Festival, Writers Theatre, The Gym at Judson), The Mountain Song and The Nightmare Story (PigPen Theatre Co.), Pericles (Theatre for a New Audience), and American Buffalo at San Diego’s Old Globe. (For more information, please see the bio for PigPen Theatre Co. on this page.)

PigPen Theatre Co. (Co-Directors) last performed at The Old Globe in The Old Man and The Old Moon in 2017. They began creating their unique brand of theatre, music, and film as freshmen at Carnegie Mellon University’s School of Drama in 2007. They have since produced their original plays in New York City and toured the country; earning them Critic’s Picks from The New York Times, Time Out New York, Chicago Tribune, Chicago Sun-Times, The Boston Globe, and many more, ranking them in the top 10 theatrical events of 2011, 2012, 2013, and 2016. They were honored to be one of the two Fringe Festivals Fringe Festival’s top honor for a play two years in a row (2010 and 2011), and they have since gone on to win IRNE (2012, 2015), Joseph Jefferson Awards (2014) for their theatrical productions. In 2016, Sir Trevor Nunn invited PigPen to be a part of his first American tour for their production of Shakespeare’s Fiddler. PigPen’s debut album, Bremen, was named No. 10 album of the year in the Huffington Post’s 2012 Grammy Awards preview. PigPen’s second album, PigPen: Time Out New York, ‘Time Out New York’, and their voiceover credits include commercial work for Raid. (For more information, please see the bio for PigPen Theatre Co. on this page.)

Marc Bruni: (Co-Director) is currently represented on Broadway and U.S. tours with the Tony, Olivier, and Grammy Award-winning Beautiful: The Carole King Musical. He won the Helpmann Award for Best Direction of a Musical for its Australian production, and the show has also played to sold-out runs in Japan. His other credits include Paint Your Wagon, Pipe Dream, Fancy, and Hey. He has written scores for the Broadway productions of Sweeney Todd and Beauty and the Beast. His outdoor musicals of the past decade at the legendary Schubas Tavern in Chicago. In 2015, PigPen released their sophomore album, Whole Son, performed a concert of concert in the Garden of the Road festival, and made their feature film debut in Jonathan Demme’s Risus and the Flash starring Meryl Streep. In addition to the Tale of Despereaux, they are creating a musical based on Sara Gruen’s beloved novel Water for Elephants (in collaboration with Pig Pen’s Ben Rimauros, PigPen’s Rick and the Flash, and his voiceover credits include commercial work for Raid. (For more information, please see the bio for PigPen Theatre Co. on this page.)

Marc Bruni: (Co-Director) is currently represented on Broadway and U.S. tour with the Tony, Olivier, and Grammy Award-winning Beautiful: The Carole King Musical. He won the Helpmann Award for Best Direction of a Musical for its Australian production, and the show has also played to sold-out runs in Japan. His other credits include Paint Your Wagon, Pipe Dream, Fancy, and Hey. He has written scores for the Broadway productions of Sweeney Todd and Beauty and the Beast. His outdoor musicals of the past decade at the legendary Schubas Tavern in Chicago. In 2015, PigPen released their sophomore album, Whole Son, performed a concert of concert in the Garden of the Road festival, and made their feature film debut in Jonathan Demme’s Risus and the Flash starring Meryl Streep. In addition to the Tale of Despereaux, they are creating a musical based on Sara Gruen’s beloved novel Water for Elephants (in collaboration with Pig Pen’s Ben Rimauros, PigPen’s Rick and the Flash, and his voiceover credits include commercial work for Raid. (For more information, please see the bio for PigPen Theatre Co. on this page.)

The Explorers Club (Manhattan Theatre Club), The Sound of Music (Lyric

Performances Magazine
JENNIFER JANCUSKA

Jenn M. Jancuska is currently working on Broadway as Resident Chorus/Ensemble Supervisor. As choreographer, she is developing Wook with Marko Brojan, Anne of Green Gables, a New Musical with Matte Gabel, Kim Pi, Matt Vinson, and Johnny and the Devil’s Box with Douglas Waterbury-Tieman. As creative director and choreographer of Jennifer Jancuska + The BringAbout, she produces development platforms via A•STIR (Signature Theatre Company), The Old Boy (Lincoln Center Theater), The Moors (The Playwrights Realm), The Explorers Club (Manhattan Theatre Club), and Macbeth, Coriolanus, and Sway (Theatre for a New Audience). Her operatic credits include Aida (San Francisco Opera, Washington National Opera, Seattle Opera), Cyrano de Bergerac (La Scala, The Metropolitan Opera, Royal Opera House), and Les Troyens (The Met). Jancuska has taught at New York University, Syracuse University, Ithaca College, Pace University, University of the Arts, College of Charleston, and Shanghai Theatre Academy. She is a graduate of Cornell University. jenniferjancuska.com, ejus1ncuska@gmail.com.

CHRISTOPHER JAHNEKE

Christopher Jahneke (Additional Arrangements) orchestrated the Broadway and/or London productions of King Kong, Legally Blonde, Cry Baby, Grease (2007 revival), Desa, Rose, A Man of No Importance, Dreamgirls, Fat Lady Sings, and Wainwright, Emily Bear, Adam Schlesinger, and Jägermeister Christmas Spectacular. His other orchestral credits include The Gershwins’ Porgy and Bess, The Wind in the Willows, The Secret Garden, and The Three Musketeers. He designed over 30 Broadway productions with Acme Sound Partners, receiving five Drama Desk, and Ovation Awards. Upcoming he will design Wink for the National Tour of Seven Dwarfs for Opera Australia in Brisbane.

ISABELLA BYRN

Lighting Design is a Brooklyn-based designer. She received an Obie Award for her design of Caryl Churchill’s Light Shining in Buckinghamshire directed by Rachel Chark at New York Theatre Workshop. Her recent New York credits include Jeremy O. Harris’s “Daddy,” A Mélomana (The New Group/Vineyard Theatre), A Raisin in the Sun (2012 Tony Award – 2012 Obie Award for Lighting Design), and The Thanksgiving Play (Playwrights Horizons). Her regional work includes Seacape (American Conservatory Theater), The Rehearsal (American Repertory Theater), the orchestral work produced for American Repertory Theater, Angels in America (co-designer) and the 2018 Humana Festival (Actors Theatre of Louisville), and other designs (Portland Center Stage, City Theatre). Her upcoming credits include designs at Williamstown Theatre Festival, Playwrights Horizons, Weston Playhouse, Pittsburgh Playwrights Theater, and Alley Theatre. isabelbyrd.design.

NEVIN STEINBERG

(Sound Design) previously designed The Old Globe’s production of Bright Star. His Broadway credits include Hamilton, Dear Evan Hansen, A Gentleman’s Guide to Love and Murder, The Book of Mormon, The Old Man and the Old Moon. His Broadway credits include Prince of Broadway, Les Misérables, The Visit, and Scandalous. His Off-Broadway work was featured at the 2009 American Repertory Theater, Hamilton, The Landing, and Far From Heaven. He designed over 30 Broadway productions with Acme Sound Partners, receiving five Drama Desk, and Ovation Awards. Nevin was the recipient of the 2009 Obie Award for Outstanding Sound Design for Once, as well as the 2008 Drama Desk Award nomination for Hamilton. He is a graduate of the University of Wisconsin – Milwaukee, and Theatre Wisconsin (Founder/President). Over the past six years, he has served as Managing Director at the Princeton Community Theatre, and as Managing Director at Geva Theatre Center in Rochester, New York, for six. He has held administrative positions at Children’s Theatre Company in Minneapolis, Denver Center Theatre Company, and McCarter Theatre Center in an earlier role as Director of Administration. He holds his B.F.A. in Theatre Performance from the University of Georgia and is a member of the League of Resident Theatres (LORT) for six years and was the Chair of the ArtPride NJ board. He has also served on the inclusion and diversity committee for the Milwaukee’s Latino Arts Board, the Cultural Alliance of Greater Milwaukee, and Theatre Wisconsin (Founder/President). In 2017, he was appointed as the new Managing Director for the theatre program at the National Endowment for the Arts. He holds a B.F.A. in Drama Production from Carnegie-Mellon University in his hometown of Pittsburgh, Pennsylvania.

JASON SHERWOOD

(Senic Design) is a Drama Desk Award, Lucille Lortel Award, and Henry Hewes Design Award nominee. He previously designed the Glendora Playhouse’s productions Life With The Prophet, The Voice of Jeremy, The Gods of Comedy and Rose, and The Comedy of Terrors at the Hollywood Fringe. Sherwood recently designed Rent Live! Sam Smith’s arena world tour and campaign television appearances (including “The Chris Evans Show,” “Saturday Night Live,” “Ellen: The Ellen DeGeneres Show”), the Spice Girls world tour and campaign television appearances (including “The People’s Choice Awards,” “The Tonight Show,” “The Ellen DeGeneres Show,” “Saturday Night Live,” and “Ellen: The Ellen DeGeneres Show”), the Spice Girls world tour; and “The People’s Choice Awards,” “The Tonight Show,” “The Ellen DeGeneres Show,” “Saturday Night Live,” and “Ellen: The Ellen DeGeneres Show.” He was apprentice and assistant to orchestrator William Schuller on My Fair Lady. He was apprentice and assistant to orchestrator William Schuller on My Fair Lady. He designed The Three Musketeers and Doctor Zhivago for Roundabout Theatre Company, The Great White Hope, A Raisin in the Sun, and The Sound of Music at The Metropolitan Opera, and The Taming of the Shrew at Royal George Theatre, Flat Rock Playhouse, Trinity Repertory Company, Theater for a New City, and The Drama League. Jancuska has taught at New York University, Syracuse University, Ithaca College, Pace University, University of the Arts, College of Charleston, and Shanghai Theatre Academy. She is a graduate of Cornell University. jenniferjancuska.com, ejus1ncuska@gmail.com.

ANITA YAVICH


LIBBY UNSWORTH

(Production Stage Manager) is thrilled to be back at The Old Globe after working on last season’s Cycle, The Old Man and the Old Moon. Her Broadway credits include Prince of Broadway, Les Misérables, The Visit, and Scandalous. Her Off-Broadway credits include Prince of Broadway, Man of No Importance, Dreamgirls, Fat Lady Sings, and Wainwright, Emily Bear, Adam Schlesinger, and Jägermeister Christmas Spectacular. His other orchestral credits include The Gershwins’ Porgy and Bess, The Wind in the Willows, The Secret Garden, and The Three Musketeers. He designed over 30 Broadway productions with Acme Sound Partners, receiving five Drama Desk, and Ovation Awards. Nevin was the recipient of the 2009 Obie Award for Outstanding Sound Design for Once, as well as the 2008 Drama Desk Award nomination for Hamilton. He is a graduate of the University of Wisconsin – Milwaukee, and Theatre Wisconsin (Founder/President). Over the past six years, he has served as Managing Director at the Princeton Community Theatre, and as Managing Director at Geva Theatre Center in Rochester, New York, for six. He has held administrative positions at Children’s Theatre Company in Minneapolis, Denver Center Theatre Company, and McCarter Theatre Center in an earlier role as Director of Administration. He holds his B.F.A. in Theatre Performance from the University of Georgia and is a member of the League of Resident Theatres (LORT) for six years and was the Chair of the ArtPride NJ board. He has also served on the inclusion and diversity committee for the Milwaukee’s Latino Arts Board, the Cultural Alliance of Greater Milwaukee, and Theatre Wisconsin (Founder/President). In 2017, he was appointed as the new Managing Director for the theatre program at the National Endowment for the Arts. He holds a B.F.A. in Drama Production from Carnegie-Mellon University in his hometown of Pittsburgh, Pennsylvania.

TIMOTHY J. SHIELDS

(Manging Director) is very pleased to have returned to The Old Globe for its 36th year and 2017 season. He brings to San Diego many decades of theatrical experience. Most recently, he was Founding Artistic Director of the Milwaukee Repertory Theater; and as Managing Director at Geva Theatre Center in Rochester, New York, for six. He has held administrative positions at Children’s Theatre Company in Minneapolis, Denver Center Theatre Company, and McCarter Theatre Center in an earlier role as Development Director. Before joining the company, he was Managing Director of the League of Resident Theatres (LORT) for six years and was the Chair of the ArtPride NJ board. He has also served on the inclusion and diversity committee for the Milwaukee’s Latino Arts Board, the Cultural Alliance of Greater Milwaukee, and Theatre Wisconsin (Founder/President). Over the past six years, he has served as Managing Director for the theatre program at the National Endowment for the Arts. He holds a B.F.A. in Drama Production from Carnegie-Mellon University in his hometown of Pittsburgh, Pennsylvania.
Our primary goal in the Arts Engagement Department is to make theatre matter to more people, offering transformational experiences and impacting lives throughout San Diego with robust community partnerships and exceptional programming. Our Teaching Artists develop curricula in collaboration with communities, making classroom experiences rich with the opportunity to learn the so-called "soft skills" that provide lasting impact to students.

For many years one of our strongest educational and community partnerships has been with School in the Park (STSP), a multi-visit museum program that blends formal and informal learning specifically for Rosa Parks Elementary School and Wilson Middle School students in the City Heights neighborhood of San Diego.

When STSP students visit The Old Globe, they are immediately immersed in a theatre environment that focuses on discovery, creativity, and ensemble building. While exploring the stories of William Shakespeare, students work in small, collaborative groups and learn authentic rehearsal techniques. And just like artists in the professional theatre world, these elementary and middle-school students are building skills they will need for a successful future: communication, teamwork, adaptability, problem solving, leadership, positive attitude, and self-confidence.

All STSP students learn why theatre matters through standards-based curricular specially designed for each grade level. Students explore the vocabulary of theatre making, then dive into expanding skills through design, performance, and writing projects. In addition to this rigorous study, the fifth through eighth graders who come to The Old Globe with STSP get private behind-the-scenes tours and learn about careers in the theatre. Moving from play to play, culminating in a fully mounted professional production involving all of the arts, students leave The Old Globe with the skills to create and participate in the arts as professional theatre artists.

Students and classroom teachers alike love their time at The Old Globe. Donna Bates, a sixth-grade English language arts teacher at Wilson Middle School, has been bringing her students to STSP for several years: "I feel like the Globe experience opened windows to sights that some of my kids never knew existed. Seeing the smiles on their faces, hearing the laughter, and watching them genuinely have fun and take risks in front of their peers and the adults they had recently met—it did my heart good. Their desire to be present in the space was also evident when watching them engage, open up, and take command of the roles they portrayed in their performances, after just one week in the Globe classrooms."

"THE GLOBE EXPERIENCE OPENED WINDOWS TO SIGHTS THAT SOME OF MY KIDS NEVER KNEW EXISTED."

Julius, an eighth-grade student entering Hoover High School this fall, recalls how coming to The Old Globe with STSP changed her intended area of focused study. "When we went to the Globe and started writing poems, I had a lot of fun expressing my feelings through writing, so I thought maybe I could go to the Academy of Literature, Media, and Arts and learn to write songs. I'd never really thought about poetry, but then I started learning about it more, and I thought, 'This is actually kind of cool!' One of the students in my class actually went up and read his own poem, and he helped the professional poets read some of the other ones too!"

Time and again, the classroom teachers and our Teaching Artists report that even on a brief working theatre experience, STSP students find themselves blossoming with self-confidence, building new collaborative skills, and discovering their own creative potential. Indeed, the young artists in STSP discover that theatre matters as one of the essential building blocks they can rely on to navigate the world as creative, collaborative leaders.

Livel Gorel-Geis is the Master Teaching Artist and Arts Engagement Programs Manager for School in the Park at The Old Globe.

School in the Park is generously funded by Price Philanthropies with additional support from the Ann Davies Fund for Teaching Artists.
The Old Globe invites your company to become a Corporate Partner and make theatre matter to more people while receiving exclusive benefits. Contact Kristina Keeler at (619) 684-4140 or kkeeler@TheOldGlobe.org.
PROPERTIES
David Bueses..................................................
Kristin Steva Campbell....................................
Rory Murphy.............................................
Jacob Sampson...........................................
Andrew Recker...........................................
Richard Rossi...........................................
Ester Julian............................................... 
Kyle Melton..............................................
Lauren Chen, Avia Ehlers, Teri Tavares,
Megan Tuschhoff......................................
Trish Rutter..............................................
Savannah Moore........................................
Avery Ehlers..............................................

LIGHTING
Shavna Cadence...........................................
Heather Reynolds....................................... 
Ryan Osborn..............................................
Aretha Mackelvie....................................... 
Kevin Liddell............................................
Stephen Schmitz........................................
Jessica Jakob...........................................
Kevin Antherlin, Daniel Bentz, Jon Fredette,
Heidi Gaare, Jeremy Siebert..........................

ADMINISTRATION
Alexandra Hisersich.................................
Carolyn Bud...............................................

INFORMATION TECHNOLOGY
Dean Yager................................................
John Rafton.............................................
Brittany Summers......................................

HUMAN RESOURCES
Manny Bejarano........................................

MAINTENANCE
Crescent Jakubs.........................................

PROFESSIONAL TRAINING
Shana Wride...............................................

ARTS ENGAGEMENT
Vietta Do, Katherine Harroff, Erikia Phillips,
Lara Zablit..............................................

SECURITY/PARKING SERVICES
Joel Janowsky...........................................

TICKET SERVICES
Bob Coddington........................................
Marsi Bennis.............................................

PATRON SERVICES
Brian Davis.............................................

FINANCE
Cindy Hunt..............................................

DEVELOPMENT
Kristina Krehl.........................................

DONOR SERVICES
Jyothi Doughtman, Anthony Hackett,
Jerilyn Hammerstrom, David Hanson,
Heather Held, Barbara Leeves, David Owen,
Stephanie Reed..........................................